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If then *Bdr.* contains in some respects at least more original features of the Baldr-myth than *Vsp.* and the fact of an intimate relation between the two is indisputable, there remains but the question whether the author of *Vsp.* has used *Bdr.* or both go back directly or indirectly to a common source. Inasmuch as both show a nearly identical strophe, such common source can have been no other than a poetical one, *i. e.* at most an earlier version of the *Bdr.* or a very similar poem.³³ That the latter may have been the case I am not prepared to deny; on the contrary, I would only insist that such earlier version of the *Bdr.* can not have differed greatly from the one preserved, either in form or content. To the author of *Vsp.*, *Bdr.* suggested a framework for his primarily eschatological poem, the allusion to *ragnarøk* made by the *völva* in the last strophe being developed by him into a detailed account of that event and put into the mouth of the same *völva*.³⁴ This, as I am aware, does not at all correspond with Müllenhoff's theory of a three-fold structure of *Vsp.*,³⁵ but in spite of Müllenhoff's thunders one must accredit Bang³⁶ with a much less forced and artificial theory of the poem's composition, whether or not one agree with him entirely as to its sources.

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TEXTUAL NOTES ON THE ME. GENESIS AND EXODUS.

52 *ðat weldet alle ðinge wit rigt and [s] kil.*

The metre requires *welt*, the form found in 54, two lines below.

369-370 *And nǫðful neddre, loð an liðer,
sal gliden on hise brest neðer.*

sary connection with the facts of the Baldr-myth preceding; in fact in the *Hauksbók*-version of *Vsp.*, from which the Baldr-strophes are lacking, this strophe appears, but in an entirely different place, *viz.*, after str. 24.

³³ Cf. Niedner, l. c., pp. 37 f., 309.

³⁴ With reference to the framework of *Vsp.*, see also Grundtvig, *Bemærkninger til Volvespaadommen*, særskilt aftryk af *Dansk Maanedsskrift*, 1866, andet Bind., p. 5 ff.

³⁵ *Deutsche Altertumskunde*, v, 5 ff.

³⁶ *Vǫluspáa og de Sibyllinske Orakler*, = Christiania Videnskabselskabs Forhandling, 1879, No. 9, p. 6 f.

The second line of the couplet would be greatly improved if we should read, *on his brest sal gliden neðer*. But emendations of this kind, of which a number have already been made by Kölbing, Holthausen, and others, are not entirely convincing. It always remains possible that the author was occasionally guilty of writing unmetrical lines.

519-521 *Also he god adde ofte bi-sogte,
Wislike was him in herte brogt
ðis midelerdes beginning.*

For *bi-sogte*, read *bisogt*.

659-661 *Nembrot gat his feres red
.
.
.
To maken a tur.*

Morris translates *gat* by 'granted.' Instead, read *gaf*, as in 1949, 4047, 4064. Cf. Comestor, *Gen.* 38, *Consilio Nemrod volentis regnare, coeperunt ædificare turrim.*

1207-1208 *Ðre ger worn ysaac on
Quane he was fro teding don.*

Morris in his notes explains *teding* as for *tending*. Holthausen, *Archiv*, cvii, 389, in support of this cites Comestor, *Gen.* 56, *ablactatus est*. The word should be *tetting* (= 'lactatio'). The verb *tetten* occurs 2612 (Kölbing's emendation for ms. *letten*). The noun *tette* occurs 2621, and *teten*, 3480.

1323-1324 *Oc abraham it wulde wel
quat-so god bad, ðwerted he it neuer
[a del.*

The second line of the couplet probably owes its length to the incorporation of a gloss. It originally read, *ðwerted he it neuer a del*. The antecedent of *it* in 1323, 1324, and in 1322 is the command of God of which Abraham tells in his previous speech. The words *quat-so god bad* were probably added by some reader to whom the *it* of 1323 seemed obscure. Cf. the footnote to p. 17 of Morris's edition for a similar gloss. A semicolon is needed after 1323.

1431-1432 *Or he wel homward cumen was,
Ysaac was cume to gerasis.*

Kölbing, *Eng. Stud.* III, 293, proposes to read *gerasas* or *geraras*. Comestor, *Gen.* 61, has, *Eo*

tempore Isaac habitabat in gerara. Gen. and Ex. has geraris, 1167, and gerasis, 1516. Comestor has geraris, Gen. 69 and elsewhere. Read geraris in 1432 and 1516, and cumen is in 1431. The clash of tenses is similar to that in numerous other passages; e. g., 1735-1736:

Do sag iacob laban wurð wroð,
Vnder him ben leng is him loð.

Cf. also 601-604, 885-886, 2543-2546, 4001-4002.

1585 *And þu salt ðe betre sped.*

Supply *hauen* after *salt*.

1653-1654 *Rachel was bliðe and forð ghe nam,
And kiddit to hire fader laban.*

For *nam*, read *ran*, as in 1393-1394:

Maiden rebecca ðanne ran,
And kiddit to hire broðer laban.

1808 *Til ðe daning up esten it brast.*

For *daning*, read *daining*; cf. 77, *daigening*; 1810, *daining*; 3264, *daiening*.

1993-1994 *So michel fe ðor is hem told,
He hauen him bogt, he hauen sold.*

Holthausen, *Arch. für neu. Spr.* CVII, 391, proposes to supply *him* before *sold*. Kölbing, *Engl. Stud.* III, 303, comments as follows, "So wie sie (sc. die Ismaeliter) ihn gekauft hatten, so haben sie ihn nun wieder verkauft, oder—und dieser deutung würde ich den vorzug geben; sie (sc. Potiphar) haben ihn gekauft, jene (sc. die Ism.) haben ihn verkauft, d. h. es wurde soviel geld geboten, das der handel zum abschluss kam." This second interpretation can hardly be other than correct, but *he*, meaning Potiphar, requires a singular. For the first *hauen*, read *haueð*.

2010 *bitagte him his hus everile del.*

A transposition, *his hus bitagte him* would mend the metre.

2459-2460 *for trewðe and gode dedes mide
ðon ben al ðat wech-dede.*

Mätzner, *Altengl. Sprachproben*, I. 88, reads *ðor* for *ðon*, and translates, 'For both truth and good deeds there are then all that watch-deed.' Morris reads *don* for *ðon*, and translates, 'For truth and with good deeds, done is then all that

watch-deed.' Read *don bet*: 'For truth and good deeds therewith avail more than all that vigil.'

2521-2522 *An her endede, to ful in wis,
ðe boc ðe is hoten genesis.*

Mätzner, *Altenglische Sprachproben*, I, 89, corrects *in wis* to *i-wis*. For *endede* read *endeð* (= *Explicit liber Genesis*). Compare 2538, *Her nu bi-ginned exodus*. The confusion of *d* and *ð* is common in the MS. Apparently the copyist had before him *ended*.

2753 *And ben sone hom numen.*

Read *homward*, for metrical reasons, as in 1431, 2376.

2755 *And gunen him ðore tellen.*

Read *And him gunen*, for metrical reasons.

2804-2805 *And [he] it warp vt of hise hond,
And wurð sone an uglíke snake.*

He was supplied by Kölbing, *Engl. Stud.* III, 313. For *wurð*, read *it wurð*; cf. 2808, *it bi-cam*, and 2917, *it wurð*.

2839-2840 *Moyse and his wif sephoram
And hise childre wið him nam.*

Omit *and* in 2839.

3509-3510 *Oc horedom ðat ðu ne do,
ne wend no lecherie to.*

After *horedom* insert *loke*; compare 3511, *Loke ðe wel ðat ðu ne stele*. It is true that 3513, *False witnesse ðat ðu ne bere*, seems to justify the MS. reading of 3509, but *ðat ðu ne bere* is really dependent upon *Loke ðe wel* of 3511.

3534 *And two oðere to maken it wel.*

Transpose so as to read *oðere two*. Compare 2132, *ðis oðere. vii.*, and 686, *oðer sum*. The change seems to be required by metre and euphony.

3963-3964 *And he wurð ðo for anger wroð,
And ðis prikeð and negt sloð.*

He is Balaam. The word *asse* has been omitted after *ðis*; compare 3955, 3961, 3965, 3967, 3971, 3973, in each of which the author writes *ðis asse*.

3978 *ðe let god him ðat angel sen.*

God is Morris's correction for MS. *goð*. For *ðe* read *ðo*, as in 1416, which Morris has emended in his glossary.

4009-4010 *His lif beð bliðe, his ending sal,*
ðe timeð al-so ðis timen sal.

Inasmuch as 4010 corresponds to Comestor, *Num. 33, Moriatur anima mea morte iustorum, et fiant mea horum similia*, it is probable that *ðe timeð* is an error of the copyist for *me time*.

4027-4028 *ðis leun sal oðer folc freten,*
Lond canaan al preige bi-geten.

For *al*, read *als*.

4112 *ðat al ðin folc wurð war.*

Some emendation is required for metrical reasons. Supply *ðor-of* after *folc*.

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SPANISH LITERATURE.

RAMÓN MENÉNDEZ PIDAL, *L'Épopée castillane à travers la littérature espagnole*. Traduction de HENRI MÉRIMÉE, avec une préface de ERNEST MÉRIMÉE. Paris, Colin, 1910. 12mo., xxvi + 306 pp.

R. Menéndez Pidal has probably shed more new light on the Old Spanish epic than any other living man, and students of that subject have learned to approach each new publication of his with the certainty of finding new facts and novel points of view. They will not be disappointed in the present volume, although not properly a work of research. It consists of the lectures delivered in French by the author at Johns Hopkins University in the spring of 1909, and now made accessible to the public in a revised form. The titles of the seven lectures (*Les origines de l'épopée castillane, Castille et Léon, Le "Poème de mon Cid," Le Cid et Chimène, Le "romancero," Le théâtre classique, La matière épique dans la poésie moderne*) indicate sufficiently that the speaker had no intention of offering his hearers a complete analysis of the Old Spanish epic; his desire was to generalize as much as possible and to make clear the forces which formed the epic spirit, and the power which it exerted on the literature of later times. In this

he has been eminently successful, without giving a detailed account of any of the poetic themes except those of Fernán González and the Cid.

The first chapter is the one calculated to excite the most interest among scholars, and will certainly provoke discussion, for it contains a new theory of the origin of the early Castilian epic poems. It has long been the fashion, supported chiefly by the writings of Gaston Paris, to declare the Spanish medieval epics children of the French, which were certainly more numerous and more fully developed. A few passages in the *Poema del Cid*, showing knowledge of French methods; a number of Carolingian romances, obviously based on the later poems dealing with the twelve peers; the stories of Bernardo del Carpio and Mainet, owing their inception to French legends;—this was the basis for the argument. The attempt has even been made (not with success in the reviewer's opinion) to show that the meter of the *Poema* was an adaptation of, or approximation to, the French alexandrine. It was assumed that epics did not appear in Spain till after the French heroic poetry had attained full growth.

But the increased knowledge within a few years of the unexpected extent and variety of the Castilian poems (knowledge due, in large measure, to R. Menéndez Pidal himself) has caused the French theory to look less imposing. And now the young professor of Madrid declares boldly that the Gallic element in the Castilian epics on native subjects is negligible, and that the true source is to be sought in Germanic traditions, in the legends and poetry brought with them by the Visigoths when they entered Spain.

His argument may be summarized thus: There is no evidence that French civilization or literature penetrated Spain before about 1100. The events which gave rise to the epics on Fernán González and the Infantes de Lara occurred in the tenth century; the first poems were probably composed soon after the deeds. There is slight French influence in the *Poema del Cid* and later poems; but in general the whole conception and method of treatment differ in France and Castile. The existence of songs of epic nature among the early Germanic tribes is attested by Tacitus; other witnesses can be adduced for the same phenomenon among the Visigoths in the fourth century, but